THE REMICK COLLECTION of

POPULAR SONGS WITH UKULELE

ACCOMPANIMENT

WITH DIRECTIONS FOR PLAYING
AND A SYSTEM OF FINDING CHORDS
WITHOUT READING MUSIC.

No. 3

Arranged by

ZARH MYRON BICKFORD

Price 50 cents net.

New York JEROME H. REMICK & CO. Detroit

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STARMER

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The chords are indicated by capital letters underneath the Ukulele part, for the benefit of those who do not read notes, (see diagrams, page 5)

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The above Songs are published separately with piano accompaniment and may also be had for Band and Orchestra.

Directions for Playing the Ukulele

By Zarh Myron Bickford

TUNING THE UKULELE

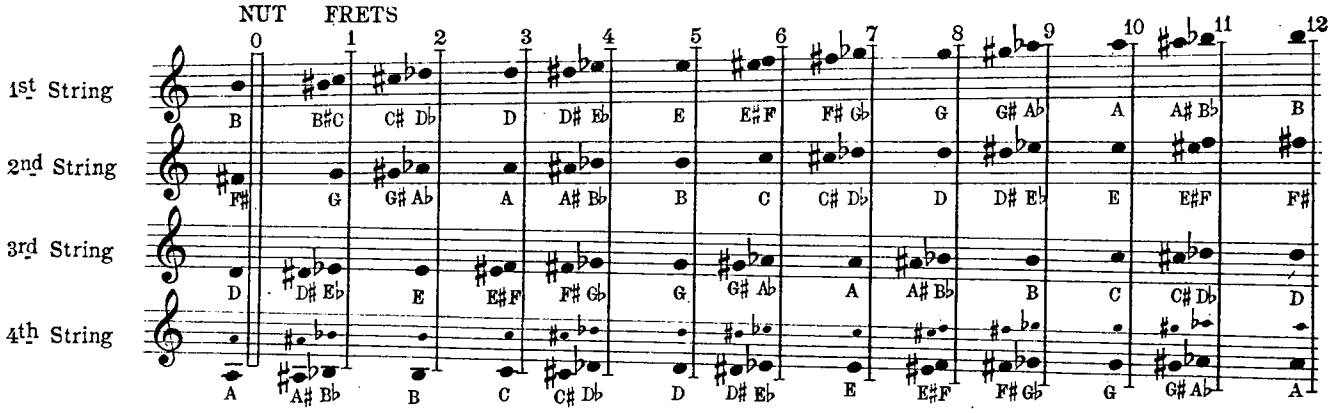
(Pronounced oo-koo-lay-lay)

The strings, from the first to the fourth (right to left), are named B, F sharp, D and A, and are tuned to the corresponding letters on the piano, as illustrated below. This system of naming the strings is known as the "D tuning," and is advised in preference to the other tuning, which makes the lowest string C and the others correspondingly lower. The D tuning has been adopted by the best writers and teachers as being preferable.

To avoid confusion in the location of notes and the reading of chords, all notes which are to be made on the fourth string (A) will be written an octave lower than they actually sound, thus always appearing as the lowest notes of the chords (when four notes are used).

The following diagram shows all the notes and their location on the staff and the fingerboard, as far as the twelfth fret on each string.

THE UKULELE FINGERBOARD CHART



Where two different notes are shown at one fret it indicates that they sound the same. The small notes represented on the fourth string show the actual pitch, while the lower octave shows the way they will appear on the staff. In making the notes, the fingers are placed just back of the frets, touching them, but not reaching over.

HOLDING THE INSTRUMENT

(The position of the instrument, hands, etc., is shown in the cut on the first page).

The right forearm presses lightly against the body of the instrument, so that it can be held in place either in the sitting or standing position.

The neck must rest very lightly against the ball of the left thumb and just above the third joint of the first finger, the tip of the thumb never appearing above the edge of the fingerboard, and in many cases being placed almost in the center of the back of the neck. The tips of the fingers must be used in holding down the strings, the joints being well rounded and the nails kept rather short, to avoid touching the strings.

Since the object of this preliminary matter is merely to explain the ground actually covered in the songs which follow, much rudimentary matter is necessarily omitted and it is taken for granted that those who procure the Folio, either for study or for pleasure, already have, or can easily obtain the necessary rudiments covering time values of notes, signatures of keys, the use of sharps, flats, naturals and the various signs and terms used in musical notation.

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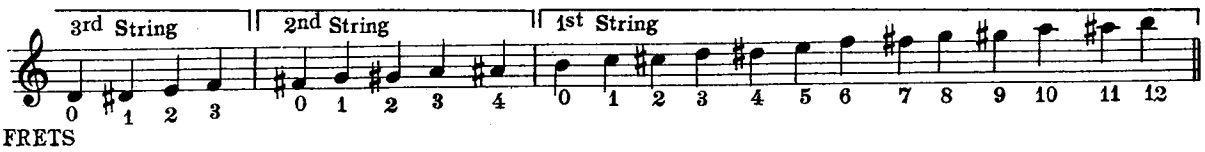
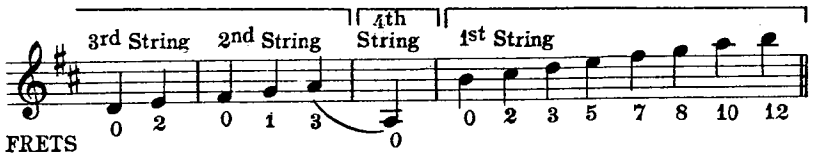
The Chromatic Scale



The Scale of D



The chromatic scale progresses by half steps or semi-tones and the above example shows the method of crossing to the next higher string when it has been reached, rather than continuing on either the D or the F sharp string.

In the D scale the sharps placed on F and C at the beginning indicate that these two sharps are required in this scale or key, consequently these letters must always be sharped, no matter in what octave they appear. These scales are invaluable in learning the fingerboard and the location of the notes and it is suggested that the general rule of using the first finger for the first fret, second finger for the second fret, etc., be followed. In playing the higher notes, it is of course necessary to change the position of the hand. A general rule for picking single notes is to use the thumb for the third and fourth strings, the first finger for the second string and the second finger for the first string, although this rule is frequently varied in actual playing.

FINGERING

Owing to the peculiar tuning of the ukulele and the fact that the notes to be made on the fourth string are written an octave lower than they actually sound, in a chord of four notes (the usual form), the highest note will always be found on the first string (B), the next lower note on the second string, the third from the top on the third string and the lowest note on the fourth string. In marking the chords and notes throughout the book, the figures always refer to the left hand fingers and not to the frets, unless they may happen to correspond. As an illustration of this, the last chord shown below, known as a diminished seventh chord, is made by placing the fourth finger on the high D, the second finger on the G sharp, the third finger on F (natural) and the first finger on the B. (This is also the chord which is being taken in the line cut shown at the beginning).

It will be seen that it is necessary to actually know the notes and their location in order to find all the chords used in this Folio, some of which are unusual and unfamiliar.

THE STROKES

Although there are several different strokes used for certain effects in playing the ukulele, these accompaniments have been confined to the common stroke, made with the first finger only and to the downward roll or slide.

The right hand is held in a very loose and relaxed condition, as shown in the cut, the first finger being slightly straightened out from the others.

In making the down stroke (away from the body), the nail of the finger brushes the strings lightly, while in the up stroke the fleshy part only is used.

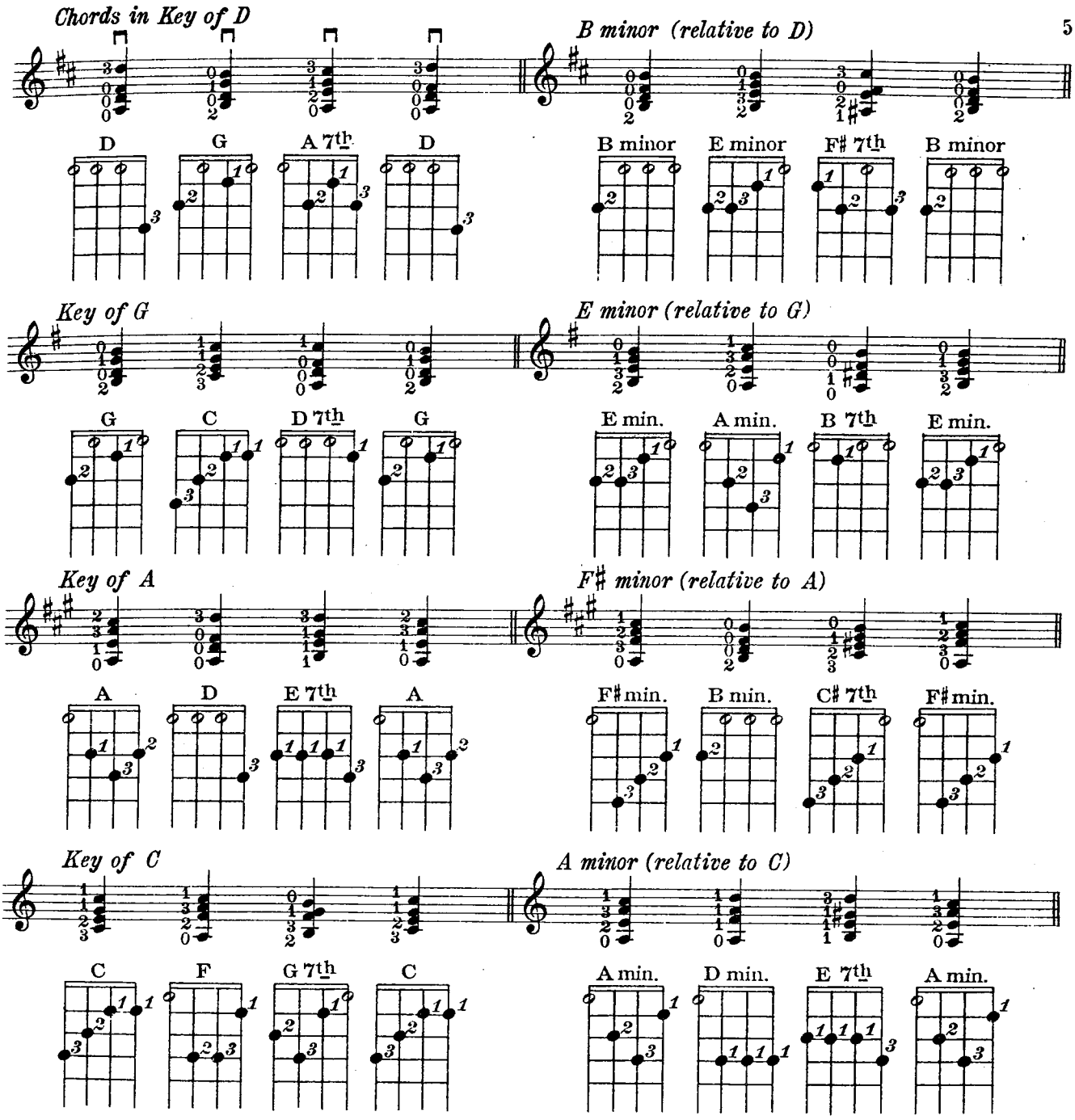
It is most essential that the arm, wrist and fingers be held perfectly relaxed in order to produce the best results. The down strokes are indicated by the sign ⊓ and up strokes by ∧. The roll is made by using the nails of all four fingers, making a slight turn of the wrist and straightening the fingers slightly. The thumb can also follow the fingers across the strings if desirable.

The roll will be indicated by the sign }. Throughout the Folio the strokes have been marked at the beginning of each piece and wherever any changes occur.

THE PRINCIPAL CHORDS IN COMMON KEYS

In using the diagrams or "pictures" to illustrate these chords, the fact must not be lost sight of that the only system of reading that is recommended is the note system, the diagrams being used merely to assist the eye and because a certain percentage of players are familiar with this system. The names of the chords are given underneath, but it should be noted that there are many chords used in the accompaniments which are not shown below, owing to the fact that one of the notes (usually the highest) belongs to the melody and is not a part of the chord in its usual position. These exceptions must always be worked out according to the rule given previously and the exact fingering followed.

The key of D is given first, since this is the natural key of the instrument and its chords lay most naturally under the fingers. The keys following are given in the order of their "naturalness" or congeniality to the instrument.



Although occasional chords belonging to other keys will be used, it is not deemed necessary to illustrate further keys or scales in this work.

RIGHT HAND FINGERING

It is frequently necessary or advisable to play either single notes, or two or three together, instead of the full chord of four notes, and for this purpose it is necessary to pick the strings with the fingers instead of making the stroke. Two dots indicate the second finger, one dot the first finger and "+" the thumb. When the strings are picked in this manner, the little finger should rest lightly on the body of the instrument, near the sound hole, the thumb extending forward toward the fingerboard.

It is believed that sufficient examples have been given to show the method of finding the chords, and in the case of those which have not been illustrated by the diagrams, it is only necessary to look for the highest note on the first string, the next on the second string, the third note from the top on the third string and the lowest note on the fourth string.

The compiler makes no pretentions as to a complete method of instruction, since this would be outside the scope of the work. The matter introduced is merely what it is necessary to know in order to be able to play the various accompaniments. It is suggested that the best and only correct way to play this, or any other instrument, is by note, and that the diagrams be referred to only as a last resort in locating the various notes and chords. The names of the strings and the actual location of the notes made on each string should be memorized and the chords always read by note, rather than by name or diagram.

BARNEY GOOGLE

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SONG

By BILLY ROSE
and CON CONRAD
Arr. by Zarh Myron Bickford

(Tune one tone lower
to play with piano)

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CHORUS

Bar - - ney
Bar - - ney
Goo - gle with his
Goo - gle with his
Goo Goo Goo - gly
Goo Goo Goo - gly
p-f
D
D#-7
A7
eyes
eyes
Bar - - ney
Bar - - ney
Goo - gle had a
Goo - gle bet his
D
G#-7
A7
D
wife three times his
horse would win the
size
prize
She sued Bar - ney
When the hors - es
for di - vorce
ran that day
E7
A7
D
D7
G
now he's liv - ing
Spark Plug ran the
with his horse
oth - er way
Bar - - ney
Bar - - ney
Goo - gle with his
Goo - gle with his
E
E7
A
A7
D
Goo Goo Goo - gly
Goo Goo Goo - gly
1.
eyes
eyes
2.
eyes
eyes
D. C.
E7
A7
D
A7
D
fz

CAROLINA IN THE MORNING

SONG

Lyric by
GUS KAHN

(Tune one tone lower
to play with piano copy)

Music by
WALTER DONALDSON

Arr. by ZARH MYRON BICKFORD

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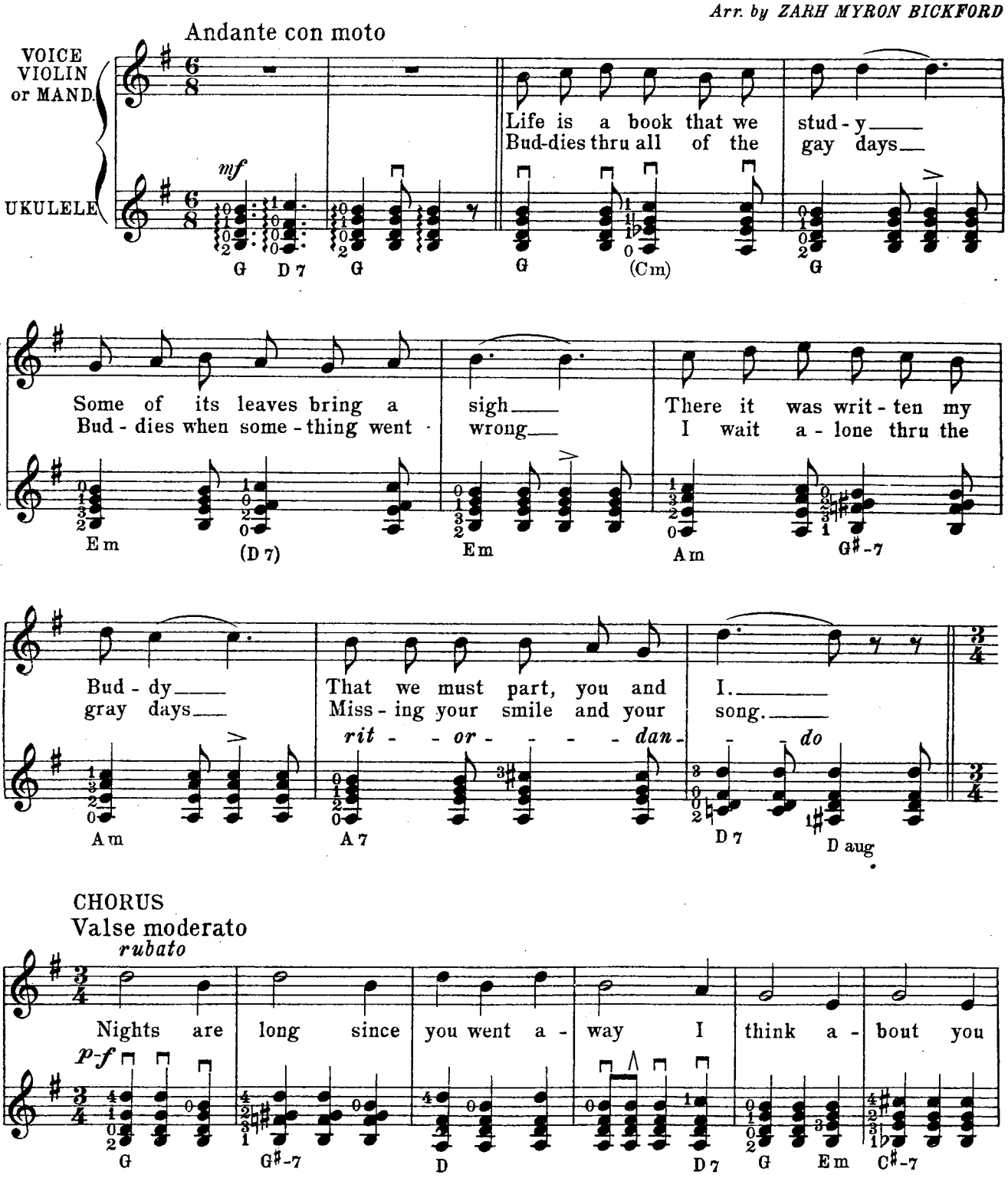
door
Whis-per-ing pret-ty sto-ries
I long to hear once
more
Stroll ing with my girl-ie where the dew is pearl-y ear-ly in the
morn--ing
But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at
dawn--ing
If I had A-lad-in's lamp for on-ly a day—
I'd make a wish and here's what I'd say—
Noth-ing could be fin-er than to
be in Car-o-lin-a in the morn--ing
1.
2.
-ing
D.C.
fz
B7
E7
A
F#7
Bm
E7
A7
D
D#-7
A7
Em
G#-7
A7
D
D7
G
E7
A7
D
Bm
D
Bm
D7
A7
D
A7
D

MY BUDDY

SONG

Lyric by
GUS KAHN

Music by
WALTER DONALDSON
Arr. by ZARH MYRON BICKFORD



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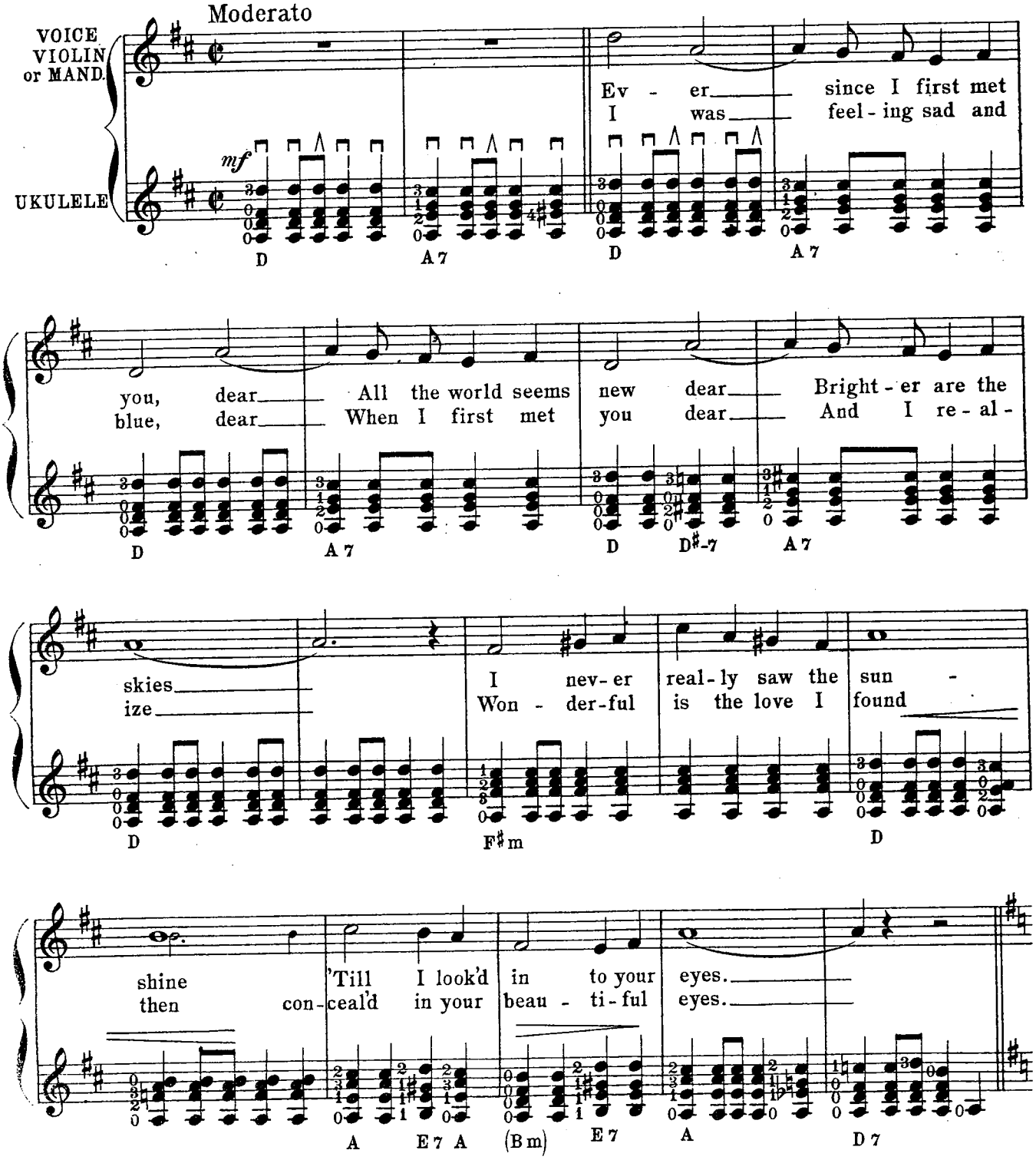
all thru the day my Bud-dy my Bud-dy No
(C) D7 Em G G7 E7
a tempo
Bud-dy quite so true Miss your voice the
Am A7 D7 D aug G G#-7
touch of your hand Just long to know that you un - der -
D D7 G Em C#-7 (C)
stand My Bud-dy my Bud-dy Your
D7 Em G G7 E7
1
2
Bud-dy miss - es you. you.
dim. e rall.
D.C.
pp
Am A7 D7 G Em D D aug G C G

FALLING

SONG

By WILL COLLINS
ED. CAMERON
and BUDDY FIELDS
Arr. by ZARH MYRON BICKFORD

(Tune half tone higher
to play with piano)



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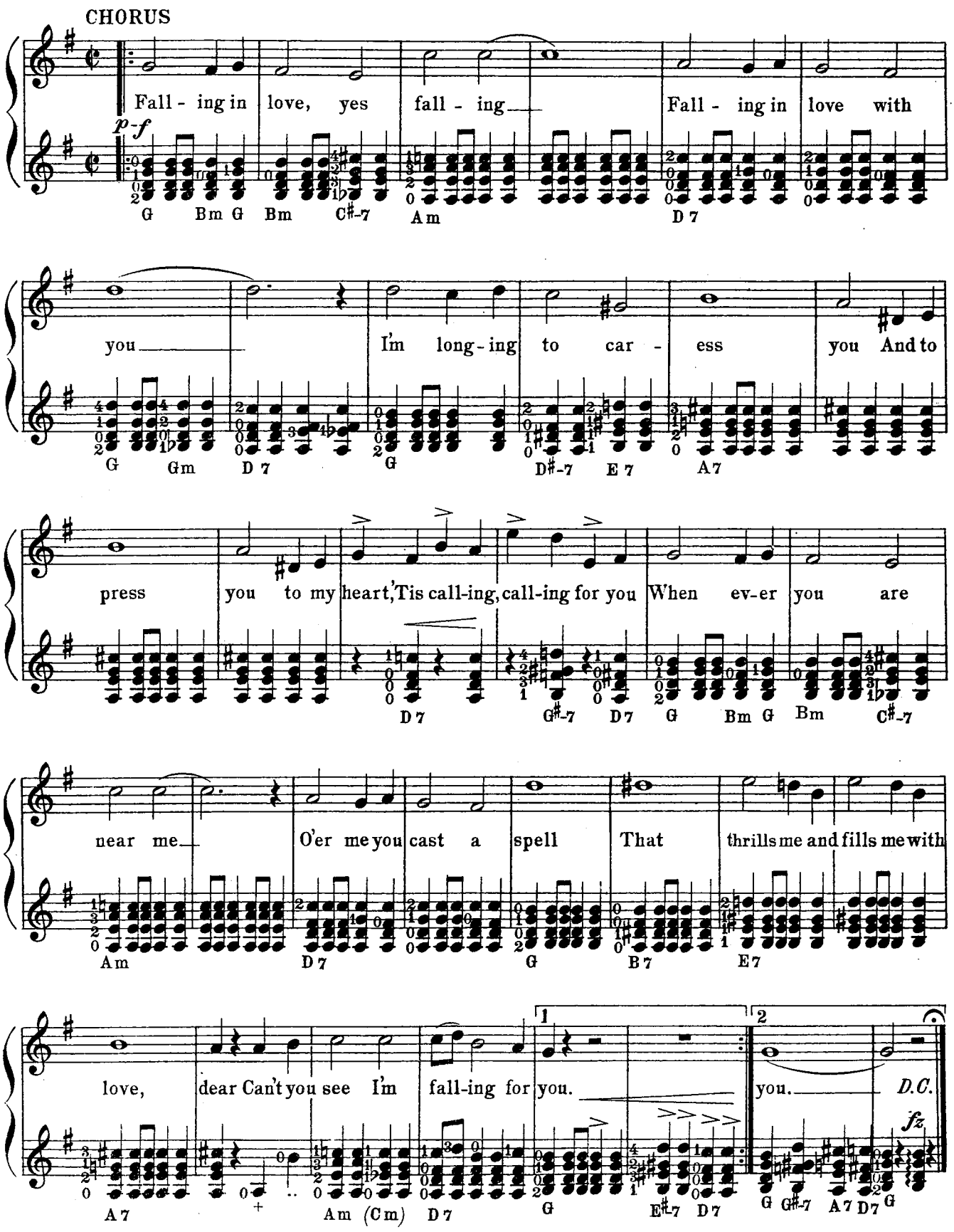
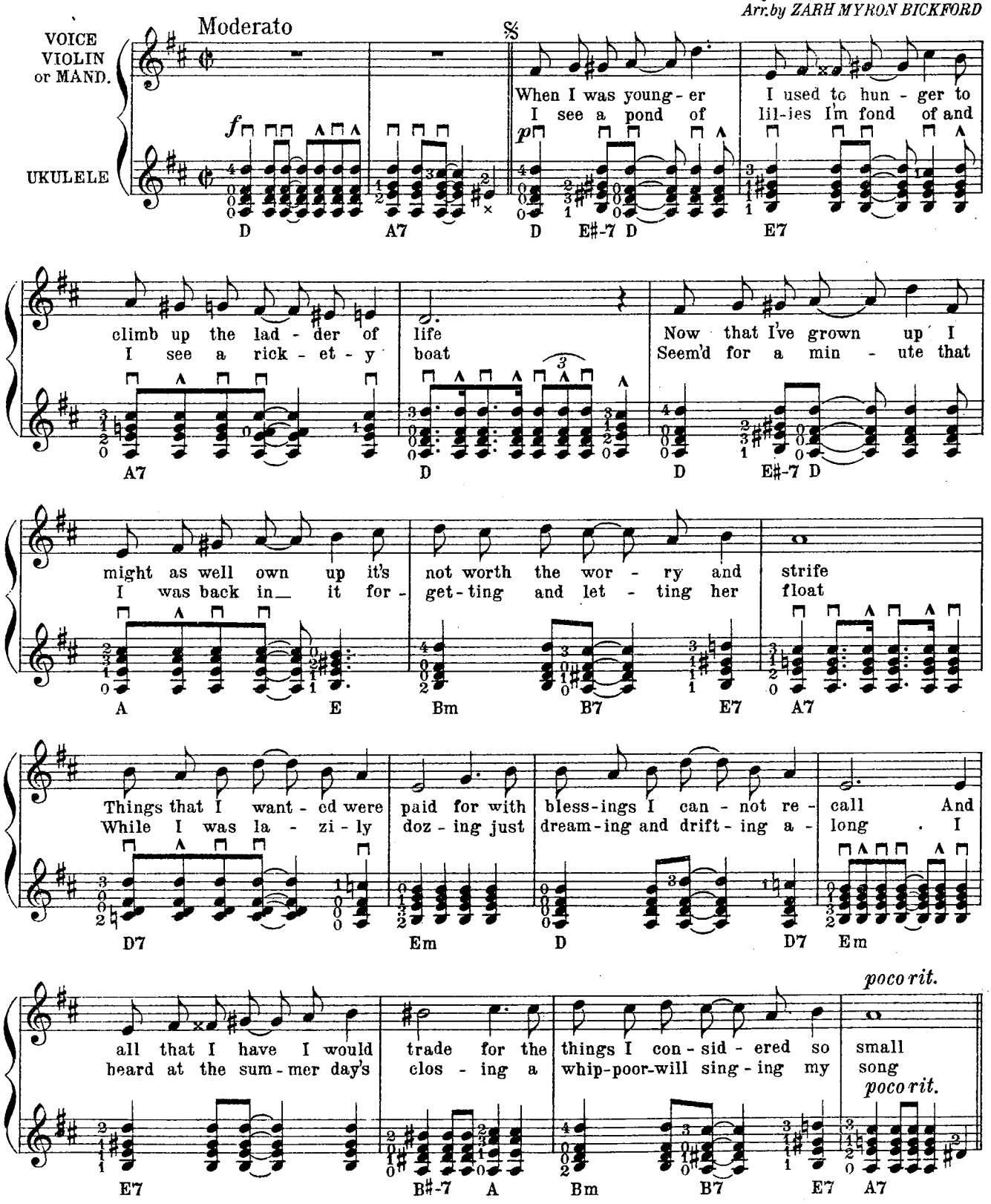

CHORUS
p-f
Fall - ing in love, yes fall - ing Fall - ing in love with
G Bm G Bm C♯-7 Am D 7
you I'm long - ing to car - ess you And to
G Gm D 7 G D♯-7 E 7 A7
press you to my heart, 'Tis call-ing, call-ing for you When ev-er you are
D 7 G♯-7 D7 G Bm G Bm C♯-7
near me O'er me you cast a spell That thrills me and fills me with
Am D 7 G B7 E7
love, dear Can't you see I'm fall-ing for you. you. D.C.
fz
A 7 Am (Cm) D7 G E♯-7 D7 G G♯-7 A7 D7 G

BESIDE A BABBLING BROOK

FOX TROT SONG

By KAHN and DONALDSON
Arr. by ZARH MYRON BICKFORD



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CHORUS (*In rhythmic swing, but not too fast*)
I'd be more than sat-is-fied if I could hide a-way be-side a bab - bling
p-f
D G Em E7 A7
brook Rip - pling wa-ters call me far a-way to a qui - et shad-y
D A7 D × A7
nook Thru the woods I long to hike to lin-ger where the world is like a
D A7 D G Em
sto - ry book Like a la-zy dai-sy gaz-in' at the sky
E7 A7 B7 D7 G
Let me live and love and let the world go by I'd be more than sat-is-fied if
B7 E7 A7 D
I could hide a-way be-side a bab - bling brook brook *D.S.*
G Em E7 A7 D E7 A7 D

SWEET ONE

SONG

By AL JOLSON and LOUIS SILVERS
Arr. by ZARH MYRON BICKFORD

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I'd like to meet one
I'd like to meet one
f-ff
I claim that's your right name
I claim that's your right name
G♯-7 A7 Em D♯-7 B7 Em
After tast-in' your kiss-in' I won-der why you were-n't christ-end
You're as chuck full of hon-ey As Rock-e-fel-ler is of mon-ey
D♯-7 B7 E7 C♯-7 A7
"Sweet one" how you treat one I just love ev-'ry
"Sweet one" how you treat one I just love ev-'ry
D A7 D A7 D
thing that you do
thing that you do
You could kill me but you'd
Lay your head dear where my chest is kiss me "Hot lips"
D7 E7 Em D A7
still be "Sweet one" Sweet-ie Sweet one I'm in
I'm as-bes-tos "Sweet one" Sweet-ie Sweet one I'm in
Em D A7 D A7 B7 E7
love with you. you.
love with you. you.
(pick)
D.C.
D A7 D D
f z

I'M JUST A LITTLE BLUE

(For You)

SONG

Lyric by
HAVEN GILLESPIE

Music by
EGBERT VAN ALSTYNE
Arr. by ZARH MYRON BICKFORD

Valse Andante

VOICE
VIOLIN
or MAND.

UKULELE

mf G D7 G | G Em G C♯7 (C) D7

Oft when I gaze thru' the twi - light haze.
Day af - ter day since you went a - way.

p

mem-'ries bring charms of you,
my dreams are all of you,

(pick)

G Em (G) G Em Gm

Fan - cies re - call our
Each sigh - ing breeze is

cresc.

dear sweet-heart days And I'm just a lit - tle blue all through
seem-ing to say You are just a lit - tle lone - ly too

rit.

D B7 Em A7 D7 A7 D7

Chorus

a tempo

Just a lit - tle blue, Just a lit - tle blue, I'm just a lit - tle

rall. throughout

G Em G B7 C

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blue for you Ev - er since we strayed a part, There's a long - ing in my
G D7 G
heart, For the thrill of your smile And the kiss - ing I'm poco rit. miss - ing I'm
Em D A7 D D7 A7 D7
a tempo
just a lit - tle blue, Just a lit - tle blue I won - der if you're
G Em G B7 C
lone - ly too. While I dream and yearn for your re -
(C7) B7 cresc. C G G7
ten. -turn I'm just a lit - tle blue for you you D.C.
ten.
E7 A7 D7 G Em Daug G Em G

I'M THROUGH

(Shedding Tears Over You)

SONG

Lyric by
KARYL NORMAN
(Tune one tone lower to play with piano copy)

Music by
EDWIN J. WEBER
Arr. by ZARH MYRON BICKFORD

Moderato

VOICE
VIOLIN
or MAND.
UKULELE

f *p* You've seen me weep-ing now for man-y a day— I tried so hard to make you hap-py and glad—

G G♯-7 D7 G G♯-7 Am D7

I've fin-ish'd plead-ing with you it does-n't pay— The things you've said and done have
And in re-turn you'd on-ly make me feel sad— Al-tho' I begg'd and plead-ed

G G♯-7 Am D7 G

bro-ken my heart— Right from the start— We drift-ed a-part—
with you some-how— You'd break your vow— it's all o-ver now—

Bm F♯7 Bm D7

No use in cry-ing now be cause it's too late— You've turn'd my love in-to hate
Your sigh-ing and your cry-ing is all in vain— I've fin-ish'd nev-er a-gain

G G♯-7 D B7 E7 A7 D

CHORUS

Be-cause I'm thro' shed-ding tears o-ver you And I am

mp *f* (pick)

G D7 C♯-7 D G Em G G7 Bm G G7 Em G G7 Em G

thro' let-ting you make me blue When I am gone for man-y years You'll pay the

(pick)

D G Bm G7 C A♯-7 G

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price with bit-ter tears_ While I'm for- get-ting You'll be re- gret-ting nev-er fear_
F7 E7 A7 E7 A7 D
(You're gon - na cry and you'll wish you could die)
And I am thro' try-ing to make you
D7 D
glad _____ You're gon-na miss the tru-est pal you ev-er
G Em G G7 Em G G7 Em G G7 Em G G7
had _____ then you'll be sad _____ You nev - er miss the wa-ter 'till the
For you can weep you can wait you can
C E7 Am A#-7
well runs dry_ And I'll laugh when I think how you're go-ing to cry_ Be-cause I'm
tear your hair_ You could fall on your knees ba - by I would-n't care_
(pick) (pick)
G D7 G#-7 F#-7
1. 2.
thro' shed-ding tears o - ver you Be-cause I'm you _____ D.C.
D (pick) G Gm G#-7 C#-7 D7 G Gm D7 G
fz fz

DOWN BY THE RIVER

SONG

(Tune one tone lower to play with Piano)

By CREAMER and LAYTON

Arr. by ZARH MYRON BICKFORD

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I want to spoon
(He wants)
Be-neath that moon
Stars am a-shin-ing in the
D7
G
D7
skies a-bove
I got a-pin-ing for my
(He)
(His)
la-dy love
I want to meet her
(He wants)
I want to greet her there
(He wants)
G
Bm
F#7
My hon-ey pal
(That)
(pick)
is sweet I know
Bm
E7
Am
Daw-gone that gal
(pick)
I love her so
(He loves)
(pick)
I got-ta
(He)
go
F#7
Bm
G#-7
D7
Down by the riv-er to my
(Miss)
Em-ma-line
Down by the riv-er that is
where I'm gwine
(He's)
G
G#-7
E7
Ain't got a fliv-er but I'm
(He's)
mak-ing time
Gid-dy-ap, Gid-dy-ap
mule
mule
D.C.
f
fz
A7
D7
G

MY BUDDY

FOX TROT

Lyric by
GUS KAHN

Music by
WALTER DONALDSON
arr. by ZARH MYRON BICKFORD

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Don't fail to get

THE REMICK COLLECTIONS *of* POPULAR SONGS

with UKULELE *accompaniment and directions for playing*

No. 1

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And They Called It Dixieland
Memories
Where The Black-Eyed Susans Grow
Down Honolulu Way
Mammy's Little Coal Black Rose
The Bluebird
She's Dixie All The Time
How's Every Little Thing In Dixie

No. 2

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Some Sunday Morning
Sailin' Away On The Henry Clay
Ain't You Coming Back To Dixieland
Down South Everybody's Happy
You're A Great Big Lonesome Baby
Somewhere On Broadway
Southern Gals

Arranged by

ZARH MYRON BICKFORD

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DETROIT **NEW YORK**